

# MUSEUM REPLICAS for the CLASSROOM

The education programs of  
**ALVA MUSEUM REPLICAS, INC.**

30-30 NORTHERN BOULEVARD  
LONG ISLAND CITY, N. Y. 11101

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# About Alva Replicas...

Few supplementary materials can equal authentic museum replicas for providing students with a sense of the past or of distant cultures. Objects that can be seen (and touched) in three dimensions engage the attention and imagination of even poorly motivated youngsters, and impart an unusual sense of immediacy to any subject under study. To bring such replicas into the classroom, and in a manner that promotes their most successful use, has been a goal of Alva for the past 25 years.

## How are Alvacasts® made?

The educator using Alva replicas is assured of their authenticity by the fact that in every instance where the name of a museum is mentioned in this publication, the replica shown has been made with the active collaboration and under the guidance of the museum. Unfortunately, others have misappropriated the term "authentic reproduction" and use it indiscriminately to promote poor quality castings made totally without museum authorization. The educator should appreciate the distinction.

Alva replicas are made from "master models" taken directly from the originals. (In rare cases where a reduction of a large original is necessary, this is done under the supervision of the museum that owns the original.) The casts made from master models must retain all the details of the original. They are then finished by expert craftsmen and carefully trained artists so that the replica resembles the original as closely as possible. In every instance a sample must be approved by the museum owning the original. Once this approval is given, all subsequent replicas must conform with the standard of the sample.

Where other material is not mentioned in the description, the replicas are made of Alvastone®, a tough, chip-resistant compound based on gypsum cement. Some replicas are made of metal, some others of new plastic formulations.

## GUIDE TO FEDERAL ASSISTANCE:

If you wish to use replicas for:

1. *Strengthening instruction in critical subjects in public schools* (reading, social studies, etc.)

Apply through administrative channels to your STATE EDUCATION AGENCY—Cite: National Defense Education Act—title III.

2. *Strengthening instruction in critical subjects in non-public schools* (a nonprofit private elementary or secondary school)

Apply to the Office of Education, Division of State Agency Cooperation, Washington, D.C., cite: NDEA—title III.

3. *School library resources and instructional materials* (library resources, textbooks, and other instructional materials)

Apply through administrative channels to your STATE EDUCATION AGENCY—Cite: Elementary and Secondary Education Act—title II.

4. Programs for *disadvantaged children*, including neglected and delinquent children in local institutions.

Apply through administrative channels to your STATE EDUCATION AGENCY—Cite: Elementary and Secondary Act—title I (amended by P.L. 89-750).

## How are these replicas made available to schools?

Alvacasts® may be purchased through any of three formats:

*Individual replicas.* Each of the more than 500 replicas produced by Alva may be purchased individually at a special education discount. These individual replicas are each accompanied by a printed description that provides background information and the name of the institution that owns the original. The complete Alva sculpture collection is illustrated in the general Alva Sculpture Catalogue, which is available to educators who write in on school letterhead.

*Museum In The Classroom Groups.* These units comprise several replicas related to a single era or civilization, and are available at an education discount greater than that applicable to the individual replicas. A printed description accompanies each object. The groups have been assembled in such a way that all of them can be acquired without duplicating a single object.

*Alva Class Research Kits.* Alva kits combine a selection of replicas with professionally prepared teachers' manuals, student programs, and other two-dimensional materials, such as maps and prints. They include substantial information on the subject being studied, suggest how the replicas should be used in the classroom, and provide questions and activities. The prices of these special kits reflects an educational discount on the replicas and other materials.

## How to order.

Please consult the price list that accompanies this catalogue for the cost of the kits, groups and individual replicas. Note that the sizes of replicas as listed in the catalogue include bases as they appear in the photographs. Orders should be addressed to Education Division, Alva Museum Replicas, Inc., 30-30 Northern Boulevard, Long Island City, N.Y. 11101.

5. Programs for *migrant children*—Same procedure as in the programs for disadvantaged children #4 above.
6. Programs for *children in State institutions* for the neglected and the delinquent—Same procedure as in Programs for disadvantaged children #4 above.
7. Programs for *Indian children*—Same procedure as in the programs for disadvantaged #4 above.
8. For a program for the *Deaf or Blind*.  
Apply to the Office of Education, Bureau of Education for Handicapped, Division of Educational Services, Washington, D.C., cite: Education of the Handicapped Act—title VI (P.L. 91-230).
9. For a program for the *handicapped* in a state supported school  
Apply to the Office of Education, Bureau of Education for Handicapped, Division of Educational Services, Washington, D.C., cite: Elementary and Secondary Education Act—title I (P.L. 89-313, amended).
10. To *develop and test educational innovations* in an educational laboratory setting until ready for classroom use.  
Apply to the Office of Education, Division of Educational Laboratories, Washington, D.C., cite: Cooperative Research Act (amended by ESEA—title IV).





EX LIBRIS  
UNIVERSITATIS  
ALBERTENSIS

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Stephen H. Arnold / André Nitecki  
Africana Collection





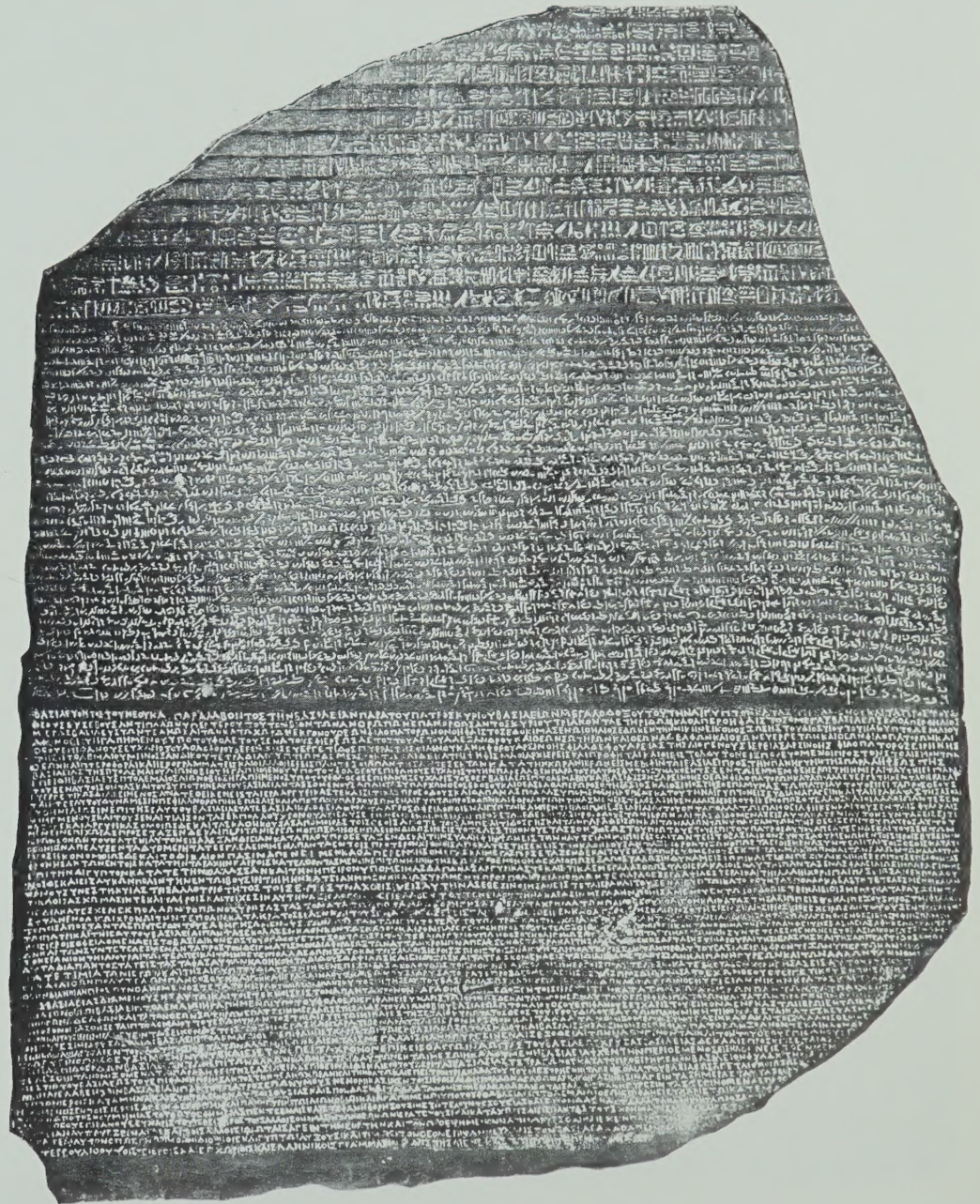
The first two units are part of a series investigating the origins and development of WRITING.

## THE ROSETTA STONE UNIT

(Alva-Class-Research-Kit 1/1)

This unit demonstrates with ancient Egyptian hieroglyphics the transformation of simple picture symbols into a script representing sounds. Students gain by their own efforts an in-depth understanding of problems with written communication. Geography and history play an important part—as much as the teacher wishes—in these creative lessons. Two unmarked maps, a simplified hieroglyphic “alphabet” and questions about “rebus words” are included in the *Students’ Programs* (30 supplied). The *Teachers’ Manual* highlights activities for students of all abilities and grade levels. A replica of the *ROSETTA STONE*, 12” high (exactly one-third of the original stone at the British Museum) is furnished as part of the unit.

The *Teachers’ Manual* and *Student Programs* may be re-ordered independently for use by more than one class.

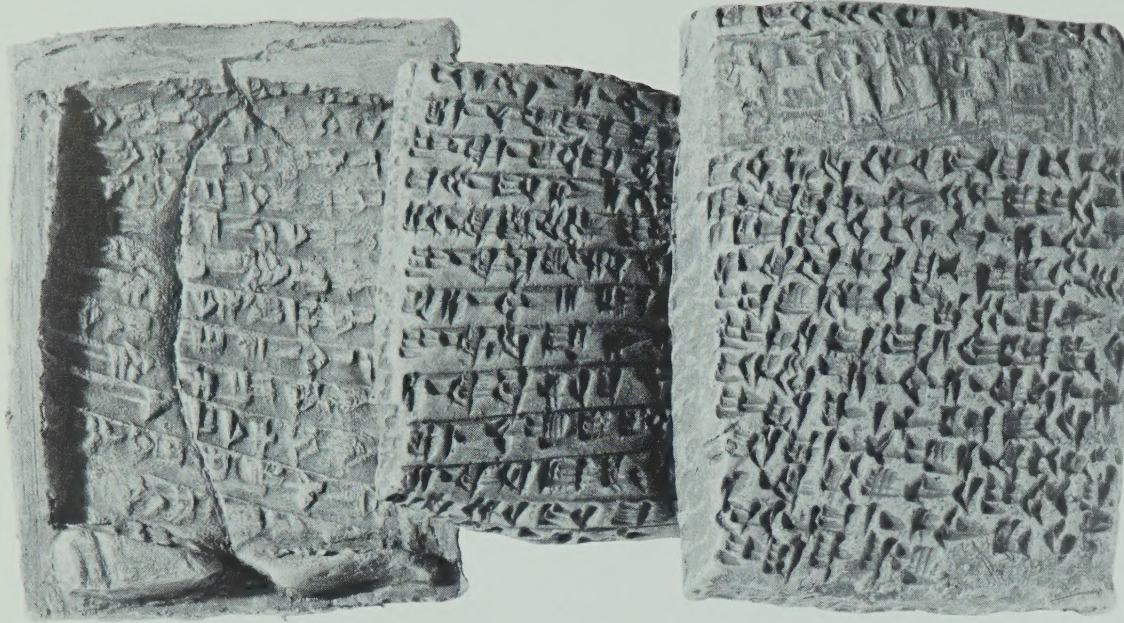


ROSETTA STONE, 12”



## THE PICTOGRAPHIC AND CUNEIFORM UNIT

(Alva-Class-Research-Kit 1/2)



CUNEIFORM TABLET "with envelope"  
from Kanesh about 1800 B.C., 2 $\frac{7}{8}$ "

Reproduced by permission of the  
University Museum, Philadelphia, Pa.

Primary material consists of four (4) replicas of an early Sumerian pictographic tablet dated about 3000 B.C., and two (2) replicas of a cuneiform tablet, each with its two-piece "envelope", dated about 1800 B.C.

This multiple supply permits examination of relatively small artifacts by groups of four to six students simultaneously. The development of pictures into cuneiform signs is shown, but the main emphasis is placed on students' participation in the problems which show the limitations of this form of writing. The student is encouraged to conjecture in order to experience the elusive aspects of the archeologist's work. There are also two full-page maps in the *Students' Programs* (30 supplied). The *Teachers' Manual* will suggest many activities for different grades and abilities. Geography and/or history may be stressed according to the objectives determined by each teacher.

The *Teachers' Manual* and *Student Programs* may be re-ordered independently for use by more than one class.



PICTOGRAPHIC TABLET  
from Uruk, ca. 3000 B.C., 2 $\frac{5}{8}$ "



The unit devoted to

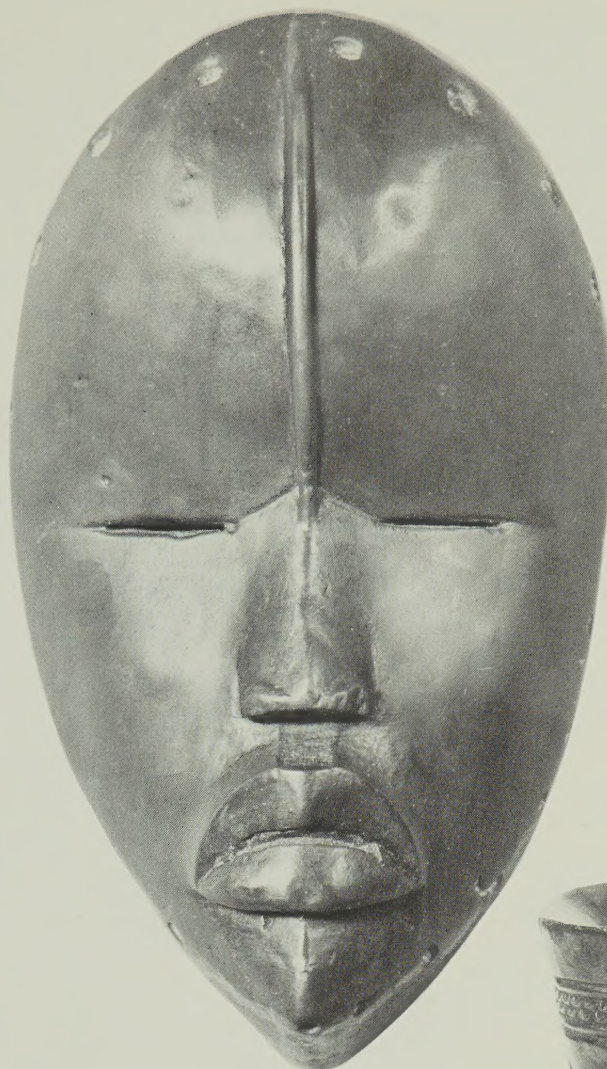
## AFRICA— THE GLORY OF ITS ART

(Alva-Class-Research-Kit 2/1)

Primary material consists of three replicas. The reading materials in the *Students' Program* (30 supplied) is kept at a minimum. Main emphasis is on students' understanding of the ingenuity and beauty found in African sculpture and pattern. Special exercises have been devised to involve the student completely: he will execute drawings of artifacts and textile patterns, color them, and identify them with a specific region.

This unit was designed for students with a short attention span but initial tryouts have indicated that all students enjoy the activities; a stimulating experience occurs during the instructional period when students handle the sculpture. The *Teachers' Information Supplement* contains four full color prints, 8½" x 11", of important African art objects and artifacts from the Museum of Primitive Art in New York.

The *Teachers' Manual* and *Student Programs* may be re-ordered independently for use by more than one class.



DAN DANCE MASK, 9"



BAMBARA ANTELOPE  
HEADGEAR, 8½"



BASCHILELE CUP, 6"



The unit devoted to

## AFRICA— GEOGRAPHY, CULTURE, TRADITION

(Alva-Class-Research-Kit 2/2)

Replicas of the three important artifacts shown are furnished. As in the preceding unit, art and patterns are included in the students' activities, but in addition, the *Students' Program* (30 supplied) contains significant historical facts, proverbs from various parts of the African Continent, fables, information about Ashanti goldweights, and three maps. The *Teachers' Information Supplement* coordinates student activities with the artifacts and the *Students' Program*. Maps of Ancient African trade routes are provided. *Four full page color prints* are included with all pertinent background material. These illustrations depict great art objects and artifacts from the collections of the Museum of Primitive Art in New York, and the Museum of African Art in Washington, D.C. They are for your bulletin board.

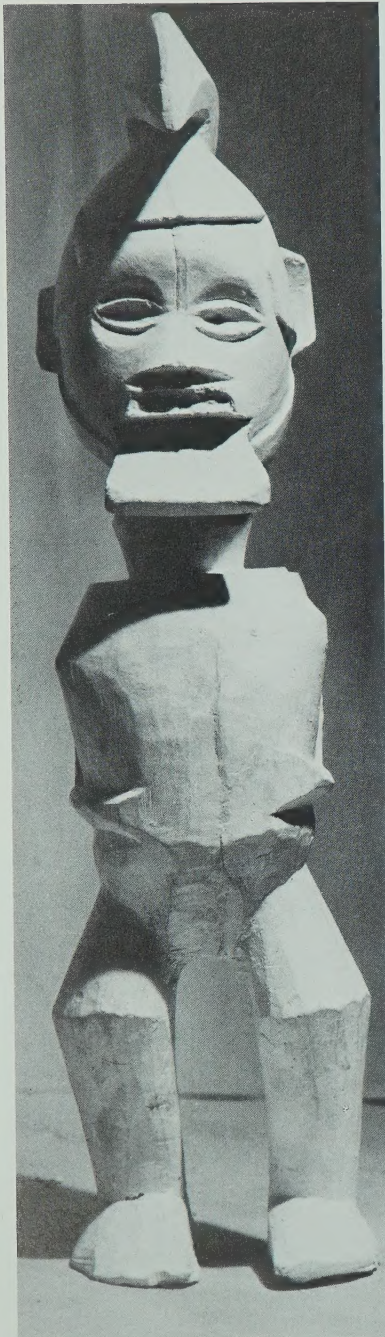
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CEREMONIAL HEAD CUP  
Kuba, Congo, 7½"



CROCODILE  
Gio, Liberia, 12" long



BATEKE FIGURE, 14½"



A unit on

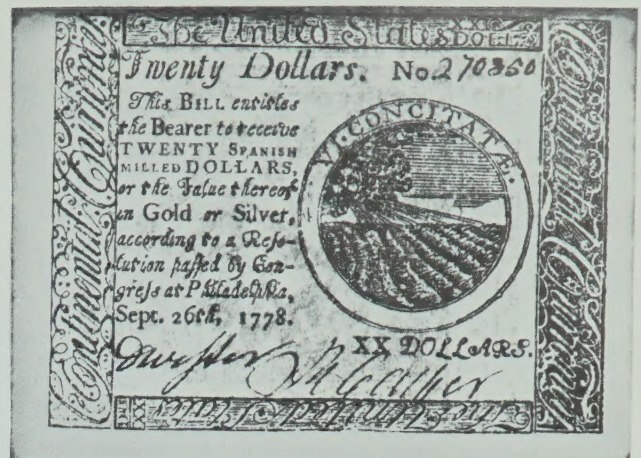
## THE ORIGINS AND DEVELOPMENT OF MONEY

(Alva-Class-Research-Kit 3/1)

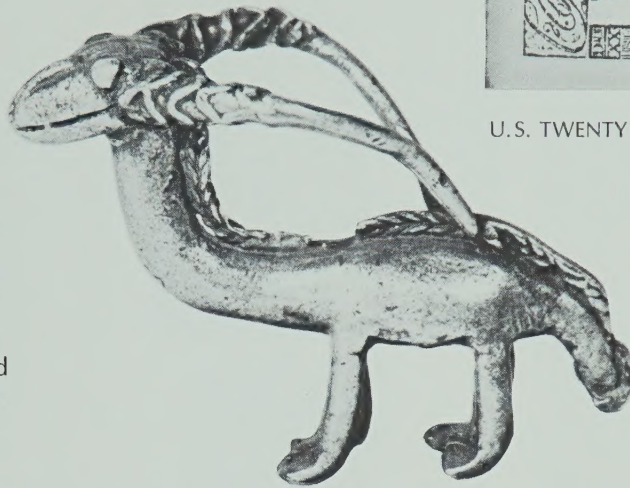
Primary material includes two replicas each of six ancient coins from Athens, Corinth, Syracuse, Macedonia, Rome and Israel; an African Ashanti goldweight; two replicas of Chinese knife money; and two printed replicas of a twenty dollar note issued by the Continental Congress.

The *Teachers' Manual* and *Students' Programs* (30 supplied) examine the barter system, early forms of money, and the evolution of money to its contemporary format. Emphasis is placed on the role money has played in promoting commerce, and how it has historically mirrored its social and political environment. The unit also explores inflation, and offers optional material on the international monetary system and its recent upheavals. A wallchart on the evolution of money is included.

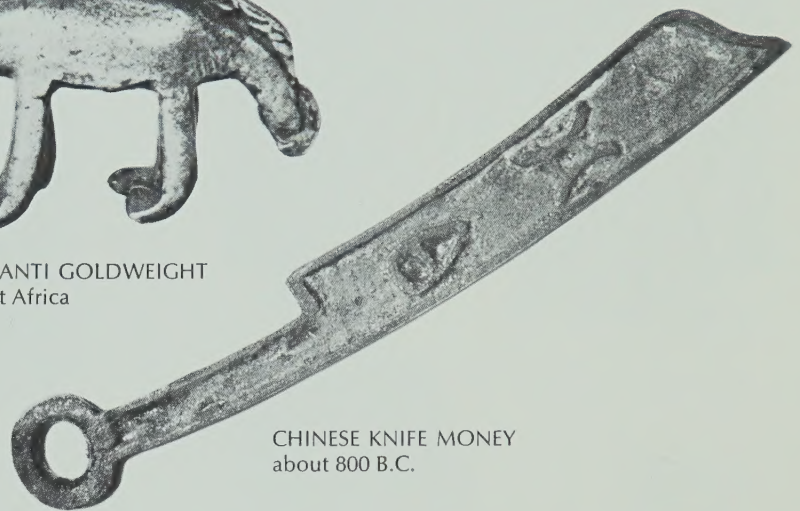
The *Teachers' Manual* and *Student Programs* may be re-ordered independently for use by more than one class.



U.S. TWENTY DOLLAR NOTE, 1778



ASHANTI GOLDWEIGHT  
West Africa



CHINESE KNIFE MONEY  
about 800 B.C.



ATHENIAN COIN



PEGASUS COIN (Corinth)



SYRACUSE DECADRACHM



MACEDONIAN TETRACHM

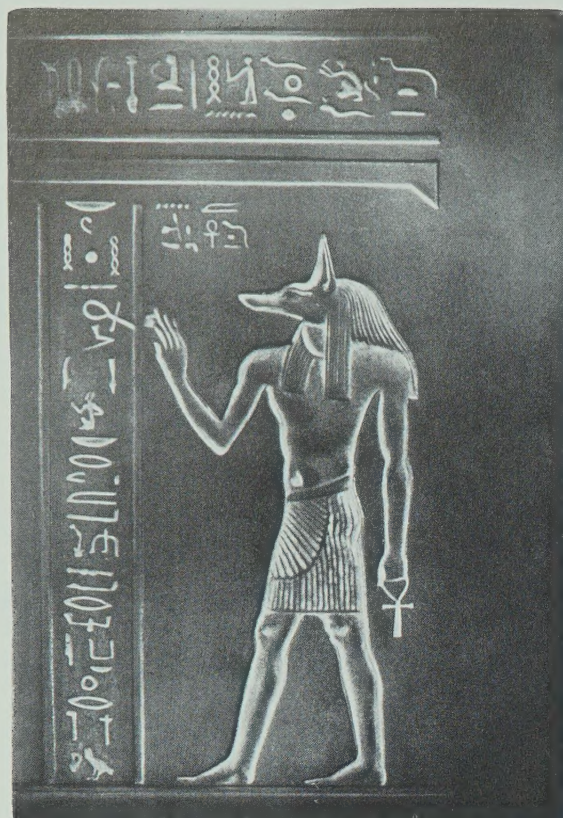


ROMAN COIN



SHEKEL OF ISRAEL





CEREMONIAL RELIEF  
77 $\frac{1}{8}$ " x 117 $\frac{1}{8}$ "



AMENHOTEP II  
18th Dynasty, 8 $\frac{1}{2}$ "



SHAWABTI OF KING ASPELTA  
Ethiopian, 11 $\frac{3}{4}$ "



STATUETTE OF A SCRIBE, 3 $\frac{3}{8}$ "

A multi-media unit on

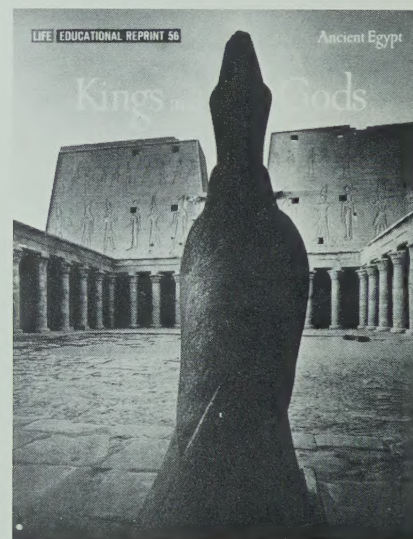
## ANCIENT EGYPT

(Alva-Class-Research-Kit 4/1)

The unit endeavors, through a wealth of visual material, to bring alive in the mind of the student the rich texture of life in ancient Egypt. Among the subject areas explored are the role of the Nile, religious beliefs and mythology, and the sequence of Egyptian history.

Primary materials consist of the four sculpture replicas illustrated. They are supplemented by thirty copies of the LIFE magazine re-print "Ancient Egypt: Kings and Gods;" a filmstrip from LIFE's "The Epic of Man" series entitled "Egypt's Eras of Splendor;" three color prints from the UNESCO World Art series; and a *Teachers' Manual*.

The LIFE reprints may be re-ordered independently.





## GENERAL GROUP 1

(Introductory Selection)

**1. GEORGE WASHINGTON.** Modelled from life by J. A. Houdin (1741-1821). Orig. bronze. Mt. Vernon.  
MV-1 11¼"

**2. CAT.** Egyptian, 663-332 B.C. Orig. bronze. The Walters Art Gallery.  
C-4 6¾"

**3. TOTEM POLE.** Haida Indians, British Columbia. Orig. slate. American Museum of Natural History.  
NH-2 11"

**4. HEAD OF A YOUTH.** Greek 5th cent. B.C. Orig. marble. Museum of Fine Arts, Boston.  
MFA-3 7¼"

**5. IBIS AMULET.** Egyptian, ca. 332-330 B.C. Orig. blue faience. City Art Museum, St. Louis, Mo.  
LOU-5 1⅞"

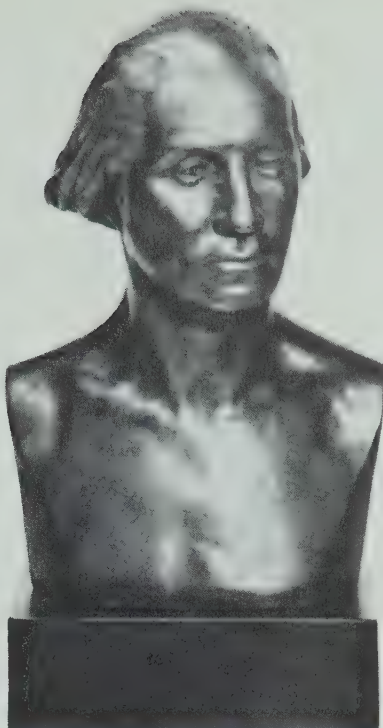
**6. PICTOGRAPHIC TABLET.** One of the oldest written documents. Mesopotamian, before 3000 B.C. Orig. stone. The Walters Art Gallery.  
C-1 2½" square

**7. OWL JUG.** From Peru, Mochica, about 700-1000 A.D. Orig. painted pottery. Norfolk Museum, Norfolk, Va.  
NO-1 5"

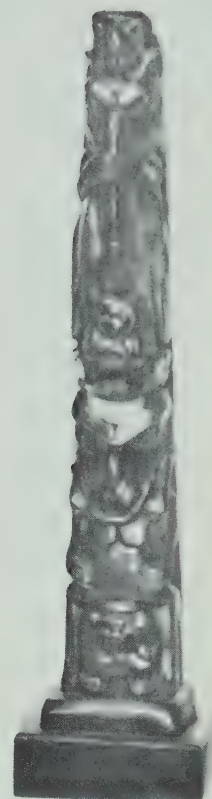
**8. HOUSEHOLD DIETY.** (Lar) Roman, ca. 3rd cent. A.D. Orig. silver. The Walters Art Gallery. Replica in metal, silverplated.  
C-22 4½"

**9. PEACOCK.** Goldweight, Ashanti, West Africa. Orig. bronze. Replica in metal. Wurtzburger Collection.  
ST-61 2¾"

**10. HORSE.** Chinese (Ordos?) 2nd cent. B.C.—3rd cent. A.D. Orig. bronze. Replica in metal. Art Institute of Chicago.  
AIC-20 3"



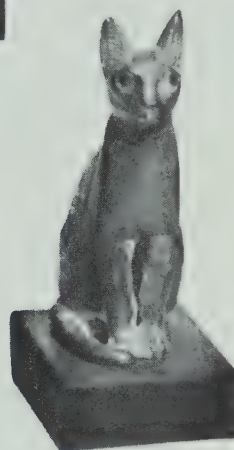
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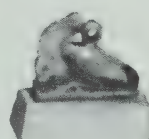
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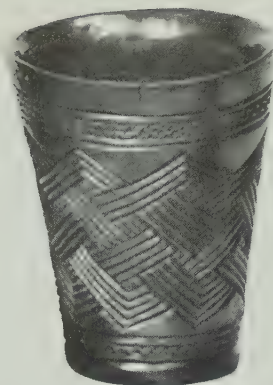
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## AFRICAN SCULPTURE



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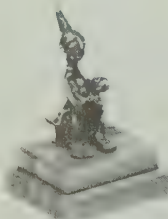
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9

**1. LAUGHING MASK.** Foumban, Cameroons. Orig. brass. American Museum of Natural History. NH-106 12"

**2. CUP.** Kasai River, Congo. Orig. wood. American Museum of Natural History. NH-102 6"

**3. TWO ANTELOPES.** Ceremonial headgear. Bambara people, Sudan. Orig. wood. Carlebach Gallery. ST-102 8½"

**4. IBIS.** Benin, Southern Nigeria. Orig. bronze. American Museum of Natural History. Replica in metal. NH-108 7⅞"

**5. MAN TRESSING HIS BEARD.** Baoulé, Ivory Coast. Orig. wood. Art Institute of Chicago. AIC-50 15"

**6. MOTHER & CHILD.** Goldweight, Ashanti, West Africa. Orig. bronze. Wurtzburger Collection. Replica in metal. ST-62 3"

**7. SEATED FIGURE.** Goldweight, ("King's weight"), Ashanti, West Africa. Orig. bronze. Art Institute of Chicago. Replica in metal. AIC-55 4½"

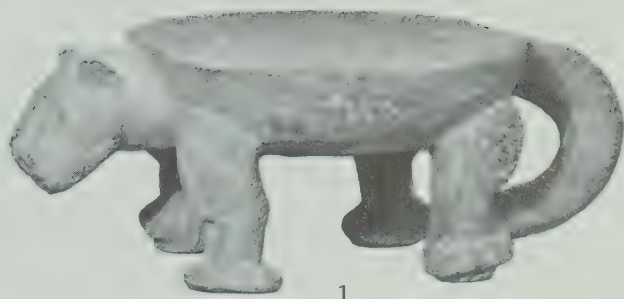
**8. TWO BIRDS.** Goldweight, Ashanti, West Africa. Orig. bronze. Art Institute of Chicago. Replica in metal. AIC-52 1¾"

**9. MAN CARRYING BASKET.** Goldweight, Ashanti, West Africa. Orig. bronze. Wurtzburger Collection. Replica in metal. ST-65 3¼"

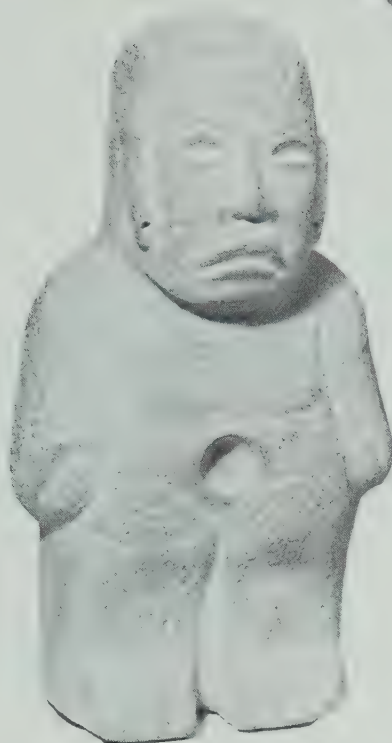


## ANCIENT CENTRAL AND SOUTH AMERICAN SCULPTURE

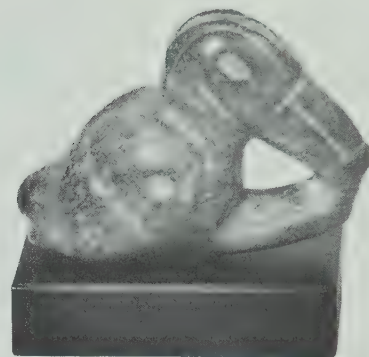
**1. JAGUAR METATE.** (Grinding Bowl)  
Chiriqui, Panama. Orig. basalt lava.  
Smithsonian Institution.  
USM-12 h. 4"—l. 11½"



**2. STANDING FIGURE.** Mexican,  
Olmec, 300-600 A.D. Orig. rough  
marble. Smithsonian Institution.  
USM-3 11½"



**3. BIRD IDOL.** Arawak Indians,  
Puerto Rico, about 900-1600 A.D.  
Orig. stone. Smithsonian Institution.  
USM-6 5"



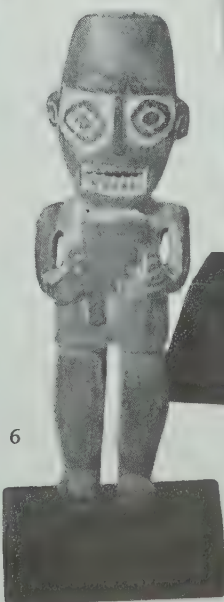
**4. MAN RIDING LLAMA.** Peru, Inca,  
1200-1532 A.D. Orig. solid silver.  
Replica in metal, silver plated.  
Smithsonian Institution.  
USM-2 4"



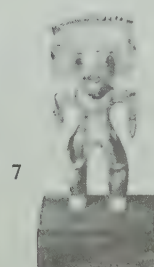
**5. CELT ORNAMENT.** (Axe Head)  
Mexican, Vera Cruz, 9-10th cent. A.D.  
Orig. marble. Dumbarton Oaks,  
Washington, D.C.  
DO-1150 14½"



**6. MAN WITH REED PIPE.** Peru,  
Ancon Culture, 1200-400 B.C.  
Orig. wood. Art Institute of Chicago.  
AIC-51 8¾"



**7. FIGURE OF A MAN.** Pre-Columbian,  
Style of Veraguas, Panama. Orig. gold.  
Replica in metal, gold electroplated.  
American Museum of Natural History.  
NH-64ST 3¾"



**8. ANIMAL HEADED FIGURE.**  
Pre-Columbian. Coclé Culture,  
Panama. Orig. gold. Replica in metal,  
gold electroplated. Cleveland Museum  
of Art.  
CL-4ST 3¼"





## NORTH AMERICAN HERITAGE GROUP



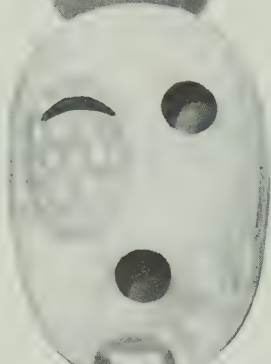
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**1. EARLY AMERICAN EAGLE.**  
From New England, 1790-1815.  
Orig. wood. Smithsonian Institution.  
USM-22 15½" x 16½"



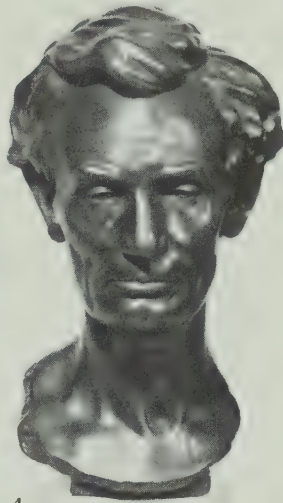
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**2. SEATED LINCOLN.** By Daniel Chester French (1850-1931).  
Authorized replica of the artist's own model for the statue in the Lincoln Memorial. Chesterwood.  
DCF-1 12½"



3

**3. ESKIMO MASK.** St. Lawrence River (nr. W. Alaska). Orig. painted wood.  
Smithsonian Institution.  
USM-17 8"



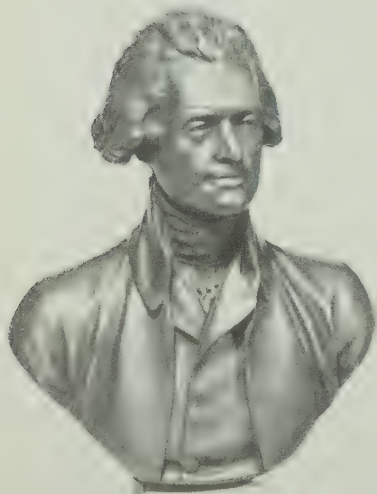
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**4. ABRAHAM LINCOLN.** Modelled from life, as candidate for the Presidency, in 1860, by L. W. Volk. (1828-1895). Orig. bronze.  
VO-1 13½"



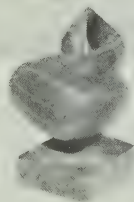
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**5. ROBERT E. LEE.** (with campaign hat) by Sir Moses Ezekiel (1844-1917). Orig. bronze. Corcoran Gallery of Art.  
CORC-1 8½"



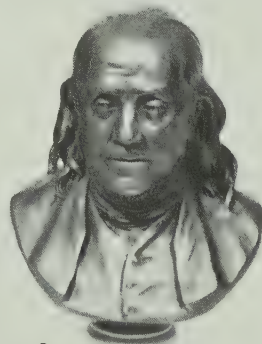
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**6. THOMAS JEFFERSON.** Modelled from life by J. A. Houdon (1741-1821).  
ST-5 12½"



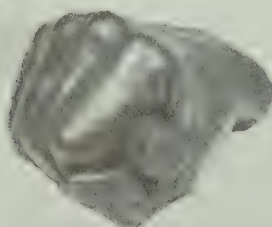
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**7. YOUNG RAVEN.** Tlingit Indians, Alaska. Orig. green stone. American Museum of Natural History.  
NH-6 3½"

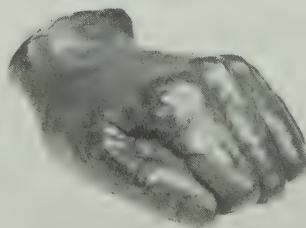


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**8. BENJAMIN FRANKLIN.** Modelled from life by J. A. Houdon (1741-1821). From a plaster in a private collection.  
ST-3A 8½"



9



**9. THE HANDS OF ABRAHAM LINCOLN.** Life casts by L. W. Volk, 1860. Orig. bronze. Smithsonian Institution.  
USM-18 R & L



## GREEK, ROMAN AND ETRUSCAN SCULPTURE

**1. HEAD OF AN ATHLETE.** Greek, 5th century B.C. Orig. bronze. The Louvre, Paris. FM-33 17"

**2. HEAD OF A YOUNG WOMAN.** Greek, 4th century B.C. Orig. marble. The Louvre, Paris. FM-21 13"

**3. GALLOPING HORSE.** Roman, about 2nd century A.D. Orig. bronze. City Art Museum, St. Louis, Mo. Replica in metal. LOU-4 5"

**4. STATUETTE OF A WOMAN.** Greek, before 600 B.C. Orig. solid bronze. The Walters Art Gallery. C-6 8"

**5. HEAD OF A CYCLADIC IDOL.** Island of Keros, 2nd millennium B.C. Orig. marble. The Louvre, Paris. FM-27 14½"

**6. FIGURE OF A BANQUETEER.** Etruscan, archaic 601-447 B.C. Orig. bronze. British Museum, London, England. LO-1 8" x 14"

**7. DANCING WOMAN.** Etruscan, 525-500 B.C. Orig. bronze. Museum of Fine Arts, Boston. MFA-6 6"

**8. OX.** Greek, 7th century B.C. Orig. bronze. Museum of Fine Arts, Houston, Texas. Replica in metal. HO-2 2⅜"

**9. OIL LAMP.** (Face of Satyr). Roman, 3rd century A.D. Orig. pottery. Private Collection. ST-201 3⅛"

**10. ATHENA.** Greek, late 5th century B.C. or Roman rendition. Orig. bronze. The Walters Art Gallery. Replica in metal. C-7 7¼"





## SCULPTURE FROM THE FAR AND NEAR EAST



**1. SERPENT.** From Gezer, Palestine, 1800-1200 B.C. Orig. stone. Private Collection. PI-1 5" x 3"

**2. STATUETTE OF AN OFFICIAL.** Egyptian, Middle Kingdom (2060-1780 B.C.) Orig. black basalt. The Walters Art Gallery. C-3 16"

**3. LIBATION CUP.** Sumerian, about 2400 B.C. Orig. steatite. The Louvre, Paris. FM-1 9½"

**4. HEAD OF BUDDHA.** N.W. Indian, 15th century A.D. Orig. limestone. Victoria & Albert Museum, London, England. VA-1 17½"

**5. LIU HAI AND THE MAGIC TOAD.** Chinese, 19th century. Orig. ivory. American Museum of Natural History. NH-35 7½"

**6. BEAR TAMER.** Chinese, Chou Dynasty, 6-5 century B.C. Orig. bronze. Freer Gallery of Art. Replica in metal. FR-7 7½"

**7. ORNAMENTAL DISK—SYMBOL OF HEAVEN.** Orig. Jadeite, Chinese, 18th-19th Century. American Museum of Natural History. NH-34 d. 13"

**8. HEAD OF AMENHOTEP II.** Egyptian, 18th Dynasty, 1450-1423 B.C. Orig. limestone. Museum of Fine Arts, Boston. MFA-50 8½"

**9. HORSE.** Syrian, 6th century A.D. Orig. bronze. Dumbarton Oaks. Replica in metal. DO-1 2½"

**10. FLYING APSARAS.** Chinese, probably T'ang Dynasty. (618-906 A.D.) Orig. gold. Minneapolis Institute of Art. Replica in metal. Gold electroplated. 2¼" MI-1ST

**11. HEAD OF A MAN.** Egyptian, Old Kingdom, about 2500 B.C. Orig. limestone. Museum of Fine Arts, Boston. MFA-54 4½"

**12. IDOL.** From Canaan, about 1000 B.C. Orig. bronze. The Walters Art Gallery. Replica in metal. C-39 11¾"



## MODERN SCULPTURE

**1. NEW ONE** by John B. Flanagan (1895-1942). Orig. stone. Minneapolis Institute of Art.  
MI-3 8" h. x 10" l.

**2. HEAD** by Elie Nadelman (1882-1946). Orig. in bronze. Philadelphia Museum of Art.  
PH-153 9½"

**3. WOMAN COMBING HER HAIR** (1915) by Alexander Archipenko (1887-1965). Orig. bronze. Museum of Modern Art, New York.  
M-3 13¾"

**4. BEE** by Gaston Lachaise (1886-1935). Orig. polished brass. Replica in metal, gold electroplated, marble base. Philadelphia Museum of Art.  
PH-152 5½"

**5. MEDITATING GIRL** by Hugo Robus (1885-1964). Replica of the artist's model for the large size version made in 1958. Revolving walnut base.  
HR-4 9¼"

**6. HEAD OF A MAN WITH BROKEN NOSE** by Auguste Rodin (1840-1917). Orig. bronze. Baltimore Museum of Art.  
BA-1 8"

**7. SMALL CROUCHING FIGURE** ("Petite figure appuyée dite l'Egyptienne" 1935) by Jean Arp (1887-1966). Reproduced from the artist's model.  
JA-1 11½"





## EUROPE-MEDIEVAL AND RENAISSANCE SCULPTURE



**1. HEAD OF A SAINT.** French, 13th century  
From the Cathedral of Rheims. Orig.  
marble. Ateliers du Louvre, Paris, France.  
FM-71 13½"

**2. THE NATIVITY.** Byzantine, 11th century.  
Orig. ivory. The Walters Art Gallery.  
C-10 5⅜" x 4¾"

**3. MOSES.** After Michelangelo  
(1475-1564) about 18th century.  
Orig. bronze. Private Collection.  
Replica on marble base.  
ST-100 8¼"

**4. CANDLE SNUFFER.** (Hooded Monk)  
French, 15th century. Museum of  
Fine Arts, Boston. Replica in metal.  
MFA-100 2"

**5. FIGURE OF CHRIST.** From Central  
France, 12th century. Orig. bronze.  
Museum of Fine Arts, Boston.  
Mounted on mahogany board.  
MFA-30 10" x 8"

**6. MADONNA & CHILD W. FOUR  
ANGELS.** Attributed to Donatello  
(1386-1466). Orig. bronze.  
National Gallery of Art.  
1007 diam. 8½"

**7. MADONNA & CHILD WITH DOVE.**  
French, 14th century. Orig. marble.  
Ateliers du Louvre, Paris, France.  
FM-70 22"

**8. GOTHIC DYPTYCH.** French,  
14th century. Orig. ivory. Replica  
mounted in hinged walnut frames.  
The Walters Art Gallery.  
C-13 7"

**9. ADORATION OF THE MAGI.**  
English, early 12th century.  
Orig. carved in whalebone. Victoria &  
Albert Museum, London, England.  
VA-5 16"

**10. DORMITION OF THE VIRGIN.**  
Byzantine, 10th century. Orig. ivory.  
The Walters Art Gallery.  
C-8 6¾" x 5½"

**11. MORTAR.** Italian, 17th century.  
Orig. bronze. Baltimore Museum of Art.  
BA-4 diam. 6"

**12. MADONNA & CHILD.**  
Antonio Rossellino, Florentine,  
1427-1478. Mounted on blue velvet  
mat. National Gallery of Art.  
1000 10" x 7½"



# **PORTRAITS OF AMERICAN LEADERS**

These busts are part of Alva's large collection of portraits and memorabilia of leaders in government, science and the arts. Each bust is available independently.

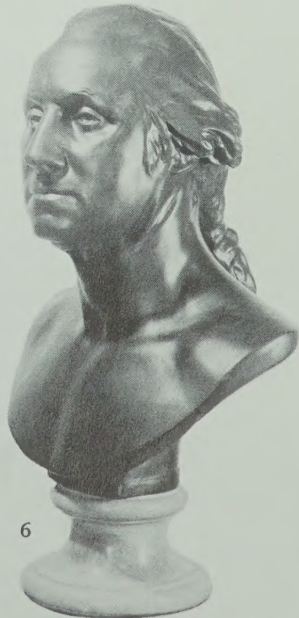
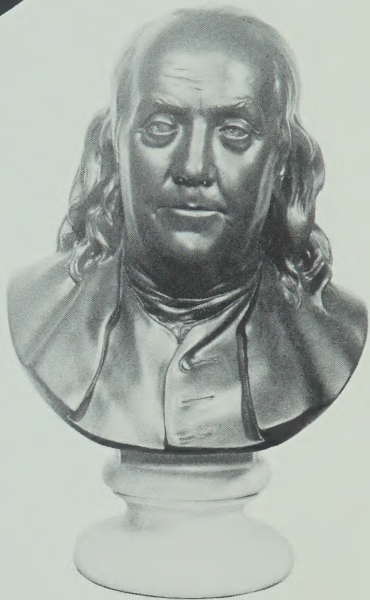
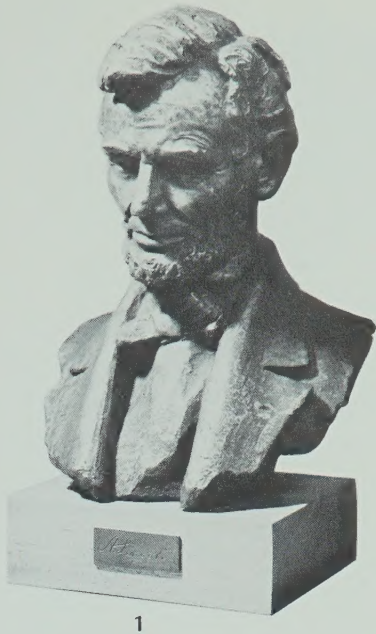
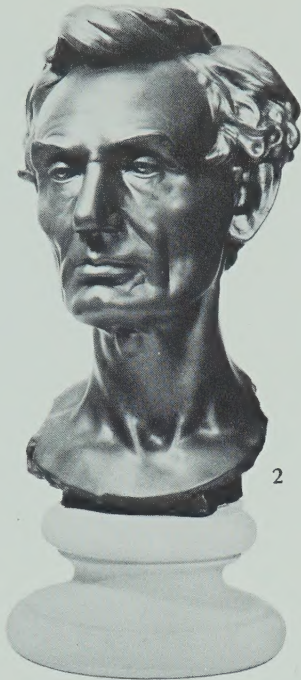
**1. ABRAHAM LINCOLN** by Daniel Chester French. This is a reproduction of the original scale model of the Head of the Seated Lincoln in the Memorial in Washington, D.C. Lincoln's signature is reproduced on the base.  
 SM-100                      12¼"

**2. ABRAHAM LINCOLN** Presidential Candidate. Modeled from life in 1860 by Leonard W. Volk.  
 VO-1                      13½"  
 VO-1L                    21"  
 VO-1A                    7¼" (walnut base)  
**3. JOHN F. KENNEDY** by Robert Berks. Greenish bronze patina.  
 RB-4                      12" (walnut base)  
 RB-4A                    8¼" (marble base)

**4. BENJAMIN FRANKLIN.** This best known portrait of Franklin was modeled from life during his term as ambassador to France.  
 ST-3                      8½"  
 ST-3L                    22"

**5. THOMAS JEFFERSON.** Bust was modeled from life by Houdon in Paris in 1786 during Jefferson's term as ambassador to France  
 ST-5                      12½"  
 ST-5A                    8¾"  
 ST-5L                    28½"

**6. GEORGE WASHINGTON.** Bust made from life mask that Houdon took at Mt. Vernon in 1785. The two larger sizes are reproduced from bronze originals at Mt. Vernon.  
 MV-1                    11¼" (square base)  
 MV-1L                   24" (base shown)  
 MV-1A                   4¼" (miniature)



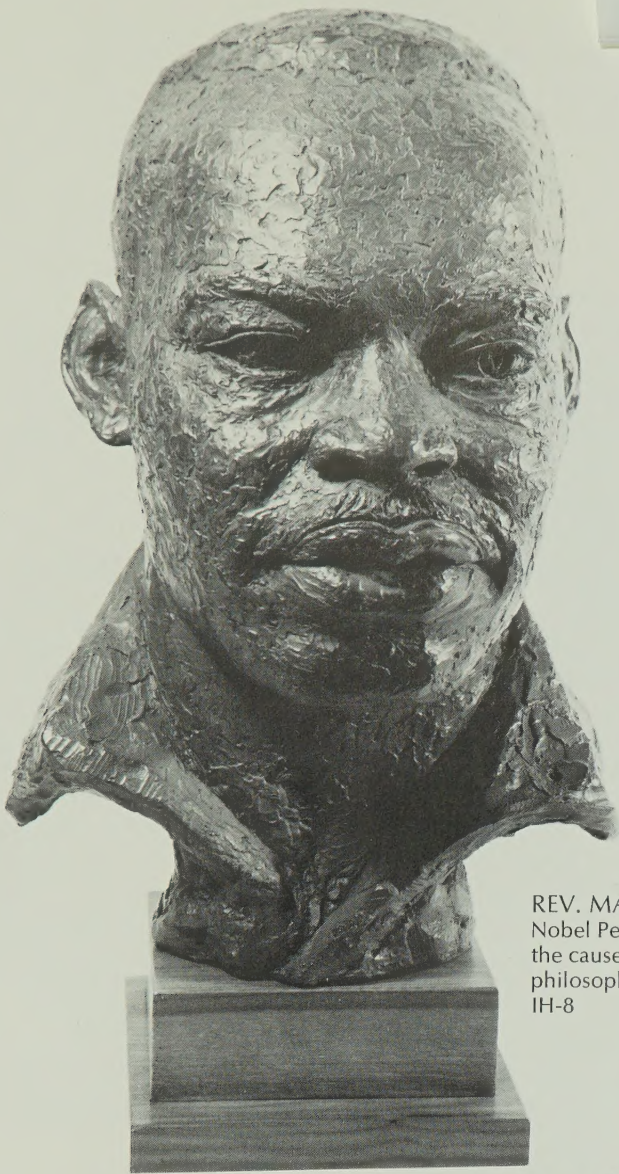


## NEGRO GIANTS IN HISTORY

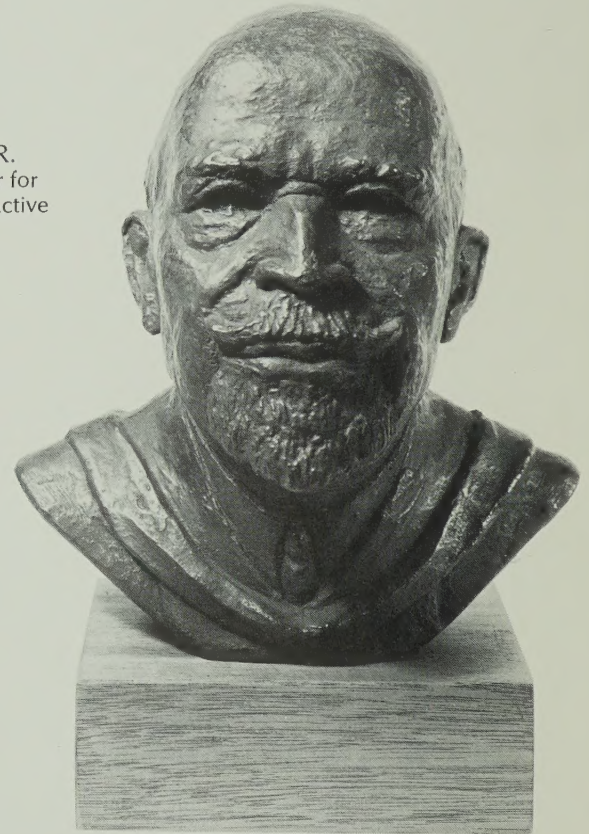
by Inge Hardison

(American Contemporary)

**INGE HARDISON** is best known for her portrait sculpture, although she has created many figures on various scales, including the five foot high group "Mother and Child" outside the Pre-natal Clinic at Mt. Sinai Hospital in New York. Miss Hardison's portrait series "Negro Giants in History" was started in 1963. It was motivated by the artist's desire to help in creating awareness of the important spiritual and material contributions of black Americans to the heritage of their country. Each replica is accompanied by a biographical sketch researched by the artist. The Alva replicas may be purchased independently, or as a series.



REV. MARTIN LUTHER KING, JR.  
Nobel Peace Prize winner. Crusader for  
the cause of humanity through his active  
philosophy of non-violence.  
IH-8 18½"



DR. W. E. B. DUBOIS  
Scholar, historian, sociologist, founder of  
the N.A.A.C.P., architect of the  
Encyclopedia Africana.  
IH-4 9½"

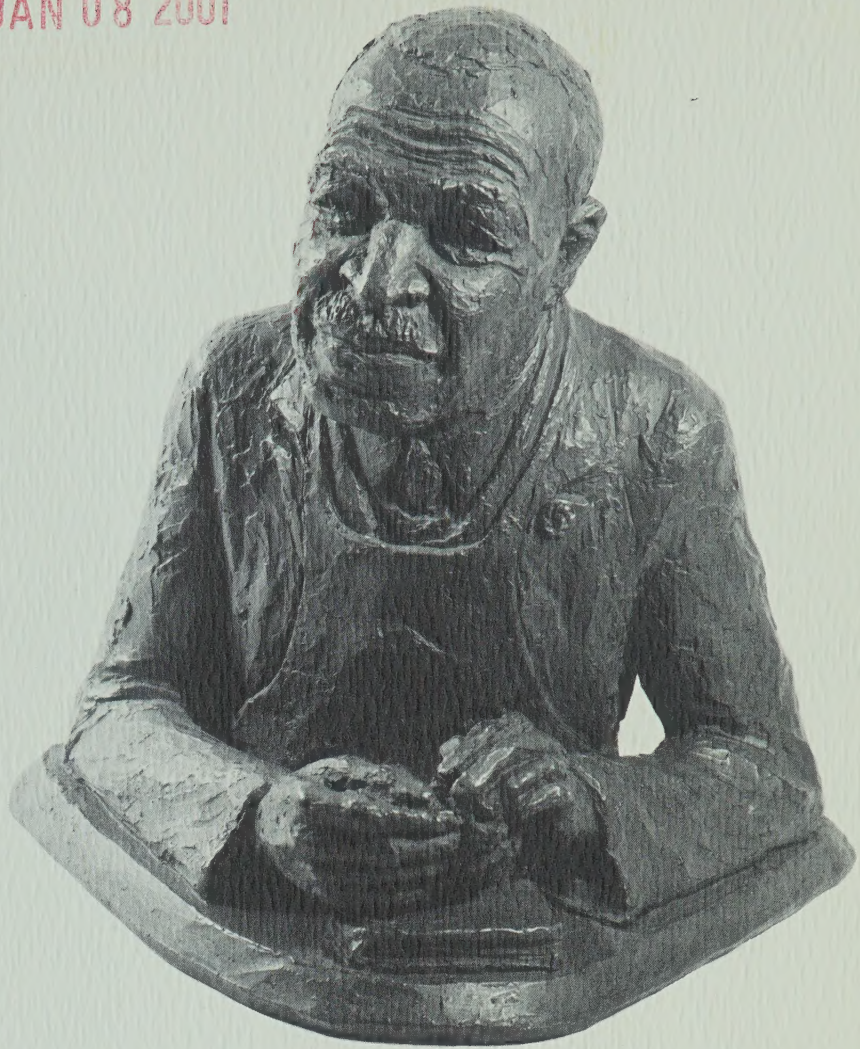


MARY MCLEOD BETHUNE  
Distinguished educator, college founder,  
government executive.  
IH-5 9"

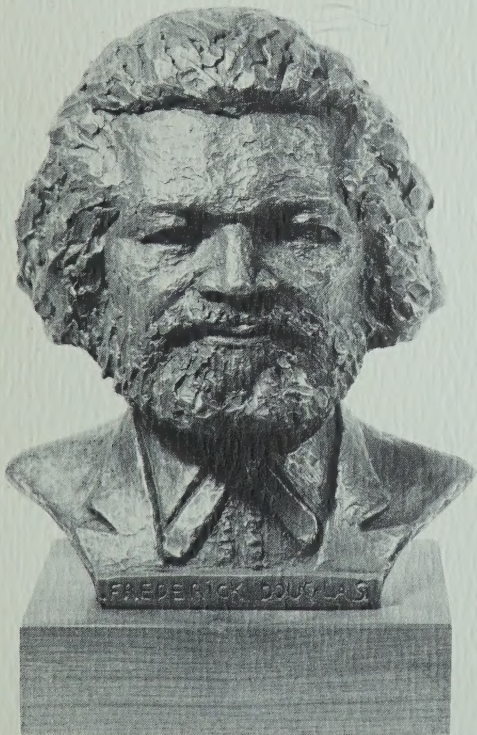




**THE SLAVE WOMAN**  
Symbol of the strength of womanhood  
in slavery. Mounted on mahogany plaque.  
IH-2 7½" x 10"



**GEORGE WASHINGTON CARVER**  
Father of diversified agriculture in the  
South. One of America's most  
distinguished scientists.  
IH-6 13"



**FREDERICK DOUGLASS**  
Escaped slave, abolitionist, author editor,  
orator.  
IH-3 8½"



**HARRIET TUBMAN**  
The determined liberator of hundreds of  
her fellow slaves.  
IH-1 8"



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